DOCUMENT RESUME

ED 166 113 SO 011 398

TITLE	Guidelines for Art Education in Kentucky Schools K-12.
INSTITUTION	Kentucky State Dept. of Education, Frankfort. Div. of Program Development.
PUB DATE	76
NOTE	81p.
EDRS PRICE	MF-$0.83 HC-$4.67 Plus Postage.
DESCRIPTORS	*Art Appreciation; *Art Education; Creativity; *Curriculum Development; *Educational Objectives; Elementary Secondary Education; Guidelines; *Individual Development; *Learning Activities; Parent Role; Program Descriptions; Program Development; Program Evaluation; Skill Development; Student Attitudes; Student Motivation; Teacher Developed Materials; Teacher Role; Teaching Guides; Teaching Methods
IDENTIFIERS	Kentucky

ABSTRACT

Learning activities and educational objectives are suggested for use by K-12 art teachers as they develop and implement art education programs. The major objectives of the guidelines are to help teachers direct learning in areas of aesthetic sensitivity, imagination, cultural understanding, and creative skills. Various sections present information on the roles of the student, teacher, art consultant, and administrator in an art program; design concepts; materials and processes; art facilities; program requirements; program evaluation; art terms; guidelines for instructional media; and learning activities. Emphases within the curriculum include drawing and painting, graphics, two- and three-dimensional construction, ceramics, string and fabric design, communication media, architecture, the environment, and displays. Elementary students are involved in playing games, drawing lines and shapes, learning colors, and observing color contrasts in nature and in art. On the junior and senior high levels, students are involved in printmaking, display and exhibit planning, viewing and criticizing slides, discussing topics such as self-expression and aesthetic growth, and experimenting with different media. Grade levels and objectives are indicated for each activity. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ART
EDUCATION

ED166113

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

E. Norman Sims

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

GUIDELINES

FOR

ART EDUCATION

IN

KENTUCKY SCHOOLS K-12

SP-011498

Division of Program Developmen
Bureau of Instruction
Kentucky Department of Educati
Art Education Consultant

PREFACE

Art Education is a vital part of the creative and cultural totality of individuals as well as nations. Administrators, educators and parents should work together in planning such a program for their youth. These guidelines will provide direction for a well-balanced program. This guide can furnish the professional tool with which teachers can implement their ideas, develop resoursefulness, evaluate their philosophy and program, and motivate constructive experience for all students.

In 1972 an advisory council was appointed to make a comprehensive evaluation of art education and to give direction for redesigning the program so that art continues to be a significant part of the curriculum. These guidelines are the result of the cooperative studies of the advisory council plus contributions from many other dedicated art educators.

Advisory Council—

Superintendents

James Baker, Middlesboro Schools
Dr. David Whitehead, Paducah Schools

Assistant Superintendents

William Bell, Christian County Schools

Supervisors - Art:

Joe Overby, Daviess Co. Bd. of Ed.
Helen Muth, Covington City Schools
Norma Brown, Jefferson Co. Schools

General:

Opal Vincent, Kenton Co. Schools
J. Neal Embry, Ohio Co. Schools

Principals

Robert A. May, Carroll County Middle School

Art Teachers
High School

Anna Faye Dawson, Bullitt Central H. S.
Elise Patrick, Lee Co. H. S.

Middle School

Jerry Jones, Radcliff Middle School

Jr. High School

Nettie Brudner, Gottschalk Jr. H. S.

K - 9

Glenn Raymond, St. Francis School

Elementary School

Lila Bellando, Berea Community Elem.
Vyda P. Fannin, Boyd Co. School, Cannonsburg Elem.

Classroom Teacher

Mrs. Martha Garmon, Caverna Elem. School
Mrs. Evelyn Livesay, Fayette Co., Linlee Elem. School

Universities: Art Department

Eastern Kentucky University - Daniel Shindelbower
Kentucky State University - Homer Allen
Morehead State University - Roger Jones
Murray State University - Dr. Gordon S. Plummer
Northern Kentucky State College - Dr. Bill Parsons
University of Kentucky - Dr. Ronald T. Benson
Western Kentucky University - Verne K. Shelton

President of Kentucky Art Education Association - 1972-73

Janice Floyd, Lone Oak High School

Kentucky Educational Television

Bob Shy

President of Kentucky Art Education Association - 1973-74

Dick Dean, Eastern Kentucky University

Table of Contents

Purpose 1
Goals 2
Objectives 3
Administration's Role 5
Parent's Role 6
Teacher's Role 7
Classroom Teacher's Role 8
Art Consultant's Role 9
The Art Program 11
Concepts of Design to be Developed 12
Learning Activities 14
Bibliography for Concepts 21
Materials and Processes 23
- Drawing and Painting 24
- Graphics 26
- Constructions Two-dimensional Activities 28
- Constructions Three-dimensional Activities 30
- Ceramics 36
- Designing with String and Fabric 39
- Communication Media 43
- Architecture 45
- Art and Environment 48
- Displays 50

Middle School and High School Art Programs 52
Art Facilities 55
Specialized Area 60
Evaluating the Program 62
Outcomes of the Senior High School Art Program 63
Course Descriptions and Program Requirements 66
Glossary of Art Terms 70
Guidelines for Instructional Media 75

PURPOSE

Living fully and successfully in our world requires individuals with aesthetic sensitivity, imagination, cultural understanding, and creative skills.

Art education is a vital part of the creative and cultural development of individuals that will serve as a foundation of good taste and judgement which will function throughout life.

Curriculum development in all areas of the program should incorporate the elements of aesthetics and humanism commonly found in the arts.

The purpose of these guidelines is to serve as an inspiration and a source for directing learning, and answer the many questions of all those involved in the education of youth.

Ruth West

Ruth West
Art Education Consultant

GOALS

Opportunities for all individuals to develop a keen awareness of themselves and their environment through art experiences are vital.

The emphases in the art program are:

- Developing aesthetic concepts which will lead to a growing ability to make value judgements.
- Understanding of the place of art in our cultural heritage.
- Finding satisfactory individual expressions through a variety of materials and processes.

OBJECTIVES

WE BELIEVE

ALL INDIVIDUALS ARE CREATIVE

"We must constantly keep in mind that art experiences in school are not there to train artists, but to develop students through art experiences." Wickiser

Valid objectives of art education should place emphasis on concepts and perceptual awareness rather than on materials and techniques.

WE BELIEVE

ART IS IMPORTANT TO THE INDIVIDUAL BECAUSE IT GIVES THE INDIVIDUAL AN OPPORTUNITY

- to express ideas in concrete form
- to promote mental growth and emotional release
- to create avenues for leisure time activities
- to enrich every area of living
- to engender aesthetic sensitivity and appreciation of the importance and influence of art of the past and present
- to develop the ability to perceive, to interpret perceptions and to utilize aesthetic judgements
- to cultivate attitudes and desires to protect and improve the visual environment
- to develop an ethic for living - as respect for all living creatures

WE BELIEVE

ART IS IMPORTANT TO THE INDIVIDUAL AND SOCIETY BECAUSE IT HELPS HIM

- to reach a level of aesthetic understanding which will enable him to control and contribute to his surroundings
- to become a contributing and working member of a democratic society

ART IS IMPORTANT TO THE SCHOOL BECAUSE IT HELPS

- to improve the aesthetic environment
- to enrich other areas of study
- to open new and to widen earlier areas of interest
- to integrate all experiences into meaningful and unified relationships

OBJECTIVES

THEREFORE WE BELIEVE

- that art is necessary for a balanced curriculum
- that all individuals should have the opportunities for art experiences in a continuous program K-12
- that the responsibility for providing this kind of program rests with many individuals -
  - the administration
  - the parent
  - the art consultant
  - the art teacher
  - the classroom teacher

ADMINISTRATION'S ROLE

THE ADMINISTRATION recognizes the value of Art in Life.

The Administration: (Board of Education, the Superintendent, the Supervisor, and the Principal)

- plans with teachers, parents, and students, and sets the stage for the art program by acquainting the community with the value of art in daily life
- encourages a school environment for pupils and teachers that is conducive to creative thought and action
- includes art as a vital part of the curriculum by providing adequate space, facilities, and materials with which to work
- arranges adequate time in daily schedule

PARENT'S ROLE

THE PARENT is important to the art program because he is closest to the student.

The Parent:

- understands that art is a powerful force by which the student may better understand himself and his world
- realizes that art experiences can enrich the present and the future
- allows student to assist in the selection of clothing and furnishings for his room
- makes available good working facilities in the home and encourages without faultfinding
- urges the use of current educational art facilites:
  - magazines
  - newspapers
  - art galleries
  - museums
  - art exhibits
  - television

TEACHER'S ROLE

The Art Teacher:

The teacher is the motivating force of a creative art program, and it is his responsibility to provide a stimulating environment. This can be accomplished by:

- accepting each individual as a unique human being
- planning with each, individual experiences that aid in unique development
- helping each to gain confidence and be successful
- providing a program designed around the three major goals of art education through both two-dimensional and three-dimensional areas
- knowing the educational value of each experience
- spearheading the movement for in-service art education by consulting with other teachers in addition to teaching his own classes
- planning projects involving community resources
- keeping abreast of developments in the arts as well as the latest research and thinking concerning the philosophy of art education

CLASSROOM TEACHER'S ROLE

The arts are an integral part of all learning. In the regular classroom, opportunities for integrating art with other areas of the curriculum are a natural. Scheduling can be flexible and motivation can be relevant.

The teacher:

- maintains a classroom atmosphere that is conducive to learning
- understands that a knowledge of art is vital to a total learning program for both teachers and students
- projects aesthetic values through her attitudes, her dress, the arrangement of the classrooms, and classroom assignments
- plans art experiences as an integral part of the learning program
- accepts honest efforts of all students
- provides visits to museums, studios, etc.
- provides field trips to places where natural or man made art forms may be observed
- experiments along with the students in problem solving situations as opposed to step by step directional activities
- aids the students in designing exhibits of student art work in the classroom and throughout the building (All students' art work, when an honest effort, deserves to be exhibited.)
- whenever possible, use parents as resource persons

ART
CONSULTANT'S
ROLE

The classroom teacher is responsible for directing art experiences, since she understands the child, his needs, and is in a position to present particular art activities at a time when they are of most value to the child.

In order to achieve effective coordination of the art program, it is desirable to have an art specialist working with the classroom teacher.

The art specialist should serve as consultant or helping teacher to the classroom teachers. Many classroom teachers feel handicapped in their own art ability and feel inadequate in carrying on or even instigating an art activity. This is where the art teacher comes in.

She can -

- Plan the activity with the classroom teacher and children rather than for them.
- Plan with the teacher for art experiences that have continuity, such as can be found in murals and puppets.
- Study to find out how art may be used to enrich the teaching of "Readin', Ritin', an' Rithmetic."
- Discourage the sterotyped workbooks, hectographed color-ins, the production of ready-made plans, and the rote-learning of facts.
- Learn what art education the teacher has had, and then give opportunities for her to work with new art media.
- Motivate for the request of workshops. Much time should be devoted to the teachers who are really interested in working with children.
- Help prepare and present exhibits, and exchange exhibits with other art teachers. These teachers and the exciting, colorful results will inspire others.
- Serve on teams for developing units of work.
- Be responsible for providing current information concerning art education.
- Advise on the purchasing of materials. These are stocked in the schools and are available to classroom teachers.

No person should give the impression that she has all the answers. The art teacher probably has as much to learn from the classroom teacher as she has to give.

Since art in its natural role is an integral part of the child's life, it then should not be confined to a fixed schedule. When it is placed on a schedule it becomes something special; it seems to be set apart from the normal activities of life.

Scheduling the art consultant is really not a problem. First of all, there needs to be an understanding and an acceptance of the program. All people concerned will need to demonstrate democratic participation.

- The art consultant needs to be available for conferences with administrators, principals, supervisors, parents, and teachers.
- She serves as a resource person, helps with or teaches the art lesson that requires special knowledge, or serves where an extra set of hands is needed. These services should be available on request. These requests are generally made in advance, or may be made on the present day. Time needed is estimated (time may be 10 minutes, if only for advice; may be an hour or more for introduction of a new medium, or for a long-range project. A mural or puppets project may even require several lessons in succession).
- Materials suggested for project are itemized. (The classroom teacher is responsible for having these available.)
- Supervision of bulletin boards and display cases would be allowed for in scheduling.
- The consultant must keep a plan book and a record book.
  In the plan book, she makes and keeps her schedule. The schedule is developed as she plans with people whom she will be serving.
  In the record book, she records for each teacher the projects, time requested, number of times requested, and evaluation. From these requests, she allots her time, governs her suggestions for continuity of program, provides information for administration, and thus provides a real, constructive program.

This is not the ideal procedure for the sterotyped, closed programs, but an ideal one for providing real, live, challenging, humanizing experiences for all boys and girls.

Opportunities for all individuals to develop a keen awareness of themselves and their environment through art experiences are vital.

The emphases in the art program are: (the goals)

- Developing aesthetic concepts which will lead to a growing ability to make value judgements.
- Understanding of art in our cultural heritage.
- Finding satisfying individual expression through a variety of materials and processes.

The learning activities are carefully planned to provide a continuous learning program of constructive, creative experiences geared to the individual's interests. Learning through art offers opportunities for each child to grow intellectually, aesthetically, and spiritually. As art is individual and personal, each individual's art experiences are and must always be highly personal and unique. There is not one way to teach art. Art education must be unique to each school, each group of children, and each individual, therefore, each teacher must find his own way.

Learning through art may be compared with learning through Language Arts. As words are materials of literature, the elements of design are the grammar of visual arts. In art, the individual learns to put together lines, shapes, colors, textures, and values to form a composition (a visual expression). To express one's self through writing or through visual forms, one must have something to say. As in a creative writing, the individual begins with an idea and gives it a visual form through the use of materials (paint, clay, metal, wood, fibers, etc.).

In order to understand or make a satisfactory visual statement, the individual must develop concepts of design which will aid him in making value judgements.

(Concepts are not taught as memorized facts, but must come from understandings derived through exploration, experimentation, and discovery.)

CONCEPTS OF DESIGN TO BE DEVELOPED

A work of art is an arrangement of line, color, texture, shapes, forms, and values within given space. These elements of design exist in all objects whether natural or man made. They are flexible and may be changed as the need arises. They may be used to suggest feelings or moods.

- Line in art is an element of design used to symbolize direction, determine boundaries of shapes, outline forms, and limit or extend space.
- Shape is a two-dimensional area made by connecting lines that establish the contour of an object. Shapes may be positive or negative, organic, or geometric.
- Form is a projection of shape. Given a third dimension, depth in a shape becomes form.
- Color is used to identify objects and to create moods and emotions. Color may be defined as a sensation, a stimulation to the eye.
- Texture is the roughness or smoothness of a surface. In a drawing or painting texture is only an illusion of roughness or smoothness.
- Space is the area in which the other elements are arranged. Space may be limited or extended: it may provide the background for patterns; it may influence feelings or emotions. The objects are the positive areas in a composition, while the intervals and unoccupied areas are negative space.
- Value is the range from light to dark of a color or from black to white.

An arrangement (design, expression, composition) becomes more pleasing when the principles of balance, movement, contrast, emphasis, and unity are used as guidelines (not strict rules).

- Balance is the arrangement of the parts of a composition so that a feeling of equilibrium results.
- Rhythm or movement is the movement of the eye through a work of art. Rhythm is usually achieved through repetition.
- Emphasis is the domination of one thing within the work of art. The dominant thing must be different.
- Contrast is the difference between the elements of art or the opposition of various elements.
- Unity is the oneness or wholeness of a work of art, the feeling that everything belongs together.

Materials are as unique as individuals. They are the media for creating visual expressions.

CONCEPTS OF DESIGN TO BE DEVELOPED

Development of these concepts should begin with the very young child. From the moment he begins to be aware of surfaces, he can become sensitive to texture, respond to color, distinguish between light and dark values, and feel forms. When he holds a pencil and makes marks, he is creating lines. One cannot say at which age or grade level a concept can be presented but rather the level of understanding of the individual must be considered. Therefore, the program must be flexible. Previous understanding and awareness must be built upon and extended.

As the individual becomes aware of these elements, he will see with new eyes, and increased excitement. Through practice he will be able to describe his environment and his feelings about it and his reactions to it in two ways:

- objectively, as he sees it through his eyes
- subjectively, as he sees it through his feelings and emotions

Everybody can learn to understand and use the elements and principles of design for personal satisfaction. The approach must be on an individual basis. As each concept is understood, the needs for incorporating new ones will develop.

Art experiences become rich in meanings, associations, and understandings when the individual is aware of the elements and principles of design in natural and man-made environments.

Opportunities need to be planned that will increase awareness of the elements and principles of art in organization.

Elements of design (line, shape (form), color (value), texture, and space) can best be learned through discovery.

LEARNING ACTIVITIES

Line K-8

Discover line in art forms of the natural environment.

- veins in a leaf
- branches of a tree
- path of a winding stream

Discover line in art forms of man-made environment.

- real or imaginary line that guides the eye to points of emphasis in works of art
  - paintings - appropriate for group or individual interest
  - sculpture - appropriate for group or individual interest
  - architecture - appropriate for group or individual interest
  - costumes - appropriate for group or individual interest

Create with the use of line.

- with a crayon, pen, or brush make lines on paper
- with a stick make lines in the sand
- make short, wiggly, or straight lines
- make textured lines
- make colored lines
- use lines to create moods
  - bold lines suggest power
  - fine lines suggest sensitivity
  - curving lines suggest quietness
  - jabbing lines suggest excitement
- use lines to extend space
- connect lines to create shapes
- continuous lines to make contour drawings

Shapes K-8

Discover shapes in the natural environment.

- shape of a tree
- shape of a leaf, of seeds, or fruit
- shapes in shelter
  - the turtle shell
  - the snail shell
  - the hornet's nest
- shapes in the clouds
- shapes within the spider's web
- shapes of a butterfly's wings

Discover shapes in the man-made environment.

- shapes in architecture
- shapes in paintings - the interrelationship of shape, line, color and texture

LEARNING ACTIVITIES

- shapes in light and shade
- shapes that command more attention because of size, color, texture, etc.
- shapes that are influenced by natural shapes

Create with shapes.

- cut or tear shapes to represent objects - arrange in designs
- overlap colored transparent shapes to make pictures
- use shapes to create feelings - tall shapes for a sense of elevation
- use lines and shapes of various textures to create a picture

Color K-8

Discover color found in natural art forms.

- a leaf - in the spring, in the autumn
- grass in the shade of a tree - on a dry sunny spot
- bark of trees
- various flowers
- butterfly wings
- sky on a clear sunny day, on a dark rainy day
- various birds, etc.

Discover color found in man-made art forms.

- bright colors in the clown suit
- colors found in the playmates' clothes
- colors of houses on one's street
- artist's use of color to create moods or feelings
- artist's use of color to create distance
- contrast of colors in art work

Experiment with color.

- play games with red, yellow, and blue to find how many colors Jack Frost used on the leaves
- make pictures using favorite colors
- make pictures using color to create moods, feelings
- make many shades of red by adding white, by adding black
- discuss warm and cool colors
- learn the primary colors (red, blue, and yellow)
- make secondary colors by mixing two of the primary colors
- define hue, value, and intensity
- tie-dye fabric using the primary colors
- with the use of colored paper, colored textiles or paint, observe how colors change in relation to each other

LEARNING ACTIVITIES

Texture K-8

Discover texture in natural art forms.

- texture of tree bark (rough)
- texture of silk (silky)
- texture of the turtle shell (ridged)
- texture of the rose stem (prickly)
- texture of a leaf (ridged)
- texture of the sand (grainy)
- texture of wet clay (slick)
- texture of a butterfly wing (velvety)

Discover texture in man-made art forms.

- in paintings
- feathers of a ceramic bird
- softness of a silk dress
- porous feel of a knit sweater
- ceramic pot
- architecture

Experiment with the use of texture.

- make a tactile board - a collage of various textures - feel and identify textures
- use various kinds of natural textures and design a picture
- use various kinds of man-made textures and make a picture
- make a clay pot - design with textured effects
- create pictures using paint in textured patterns
- make pictures using needle and yarns to create line and shape
- make rubbings of cloth, blocks, paper, etc.

Space K-8

Discover space in the natural environment.

- the feeling of a lone bird flying in the sky
- the pattern of many birds flying in the sky
- the extension of space by a row of trees in an open space
- the limitation of space in a wooded area

Discover space in man-made environment.

- the feeling of a lone figure in a painting
- the pattern of windows in a building
- the use of line to extend space in a painting
- the use of walls to limit space in a landscape
- a similar house on a crowded street

LEARNING ACTIVITIES

Experiment with space.

- . cut bird shapes, arrange them in space to create patterns
- . create areas of limited space with building blocks, boxes
- . arrange the furniture in the doll house to show easy movement through space
- . arrange the furniture in the classroom to extend space for games
- . arrange objects within a space to create a feeling of loneliness
- . create pictures using color to extend or limit space
- . with paint or with cut paper show how a negative image is created within the space around a positive image

Principles of design (balance, rhythm, emphasis, contrast, and unity) operate in all arrangements whether natural or manmade.

Balance

Discover balance in the natural environment.

Formal or symmetrical - both halves match.

- . wings of a bird
- . eyes of an owl
- . wings of a butterfly
- . flowers

Informal or asymmetrical - both halves are not identically matched but arranged to create balance.

- . group of trees - a large tree and three small ones
- . birds on a limb

Discover balance in man-made art.

Formal or symmetrical

- . features of a mask
- . columns of the State Capitol
- . furniture
- . front of a car - head lights on a car

Informal or asymmetrical

- . architecture
- . paintings
- . sculpture

LEARNING ACTIVITIES

Experiment to acquire the sense of balance.

- play on the seesaw - let a heavy child set on one end - a small child on the opposite end
- carry two identical buckets - fill one - leave one empty
- walk on a pole
- cut shapes of different sizes - arrange to show formal balance - informal balance
- make a mobile of similar shapes to show formal balance
- make a mobile of various kinds of shapes and sizes to show informal balance
- make a formal arrangement of flowers
- make a wire sculpture to show informal balance

Rhythm

Discover rhythm through repetition in nature.

- sunrise and sunset
- veins in a leaf
- petals of a flower
- ripples in water
- feather patterns
- snow flakes

Discover rhythm through repetition in the man-made art forms.

- windows in buildings
- stained glass windows (shape, lines, color)
- patterns in fabrics
- paintings
- spokes of a wheel

Experiment to acquire the feeling of rhythm.

- make line designs - repeat to form a pattern
- make design by repeating single shapes
- repeat shapes, colors, and textures in a directional path to make a pattern
- make a design of shapes graduated from small to large, repeat to make a pattern
- paint picture by using various means to achieve rhythm

Emphases

Discover focal points in the natural environment.

- tree that draws attention
- a red bird in a tree
- a fish in a stream

LEARNING ACTIVITIES

Discover focal points in man-made art.

- . paintings
- . sculpture
- . architecture

Experiment to create focal points.

- . arrange colored paper shapes to call attention to a special color
- . create centers of interest by arranging textures
- . paint pictures by using colors and shapes to emphasize a center of interest

Contrast

Discover contrast in the natural art forms.

- . a green tree against the blue sky
- . a bright moon in the dark sky
- . a flower with a round center and pointed petals

Discover contrast in man-made art.

- . contrasting lines, (curved or straight) up and down in paintings
- . opposite colors - in fabrics, in paintings
- . a large shape and a small shape in a construction
- . a wooly pillow on a velvet carpet

Experiment to understand the effect of contrast.

- . cut a red circle and a green square - notice that the shapes and colors make a strong contrast
- . make stitchery pictures using contrasting shapes and colors and textures

Unity

Discover objects in the natural environment which work together to give a unified feeling.

- . group of trees
- . cattle on a hill
- . a hen and baby chicks

Discover how the artists acquired a sense of unity in:

- . paintings
- . sculpture
- . mosaics
- . architecture

EARNING
CTIVITIES

Experiment to develop a technique of acquiring unity.

- collect pictures which depict a true feeling of unity
- group objects to give a feeling of unity
- arrange the furniture in the classroom to create a feeling of unity

Bibliography for Concepts

Anderson, Donald M.
Elements of Design
Holt Rinehart & Winston, Inc. 1961

Baker, Rachel
All About Art
Fine Arts Publications, Inc.
New Haven, Connecticut 1971

Brommer, Gerald F.
Space: A Design Element
Davis Publications, Inc. 1974

Cataldo, John W.
Graphic Design and Visual Communication
International Textbook Co. 1966

Cook, Robert W.
Designing with Light, on Paper, on Film
Davis Publications, Inc. 1969

Emerson, Sybil
Design a Creative Approach
International Textbook. 1953

Feldman, Edmund B.
Varieties of Visual Experience
Prentice Hall, Inc.

Gatto, Joseph A.
Color and Value
Davis Publications, Inc. 1974

Guyler, Vivian Varney
Design in Nature
Davis Publications, Inc. 1970

Horn, George F.
Texture: A Design Element
Davis Publications, Inc. 1974

Experiencing Art in the Elementary School
Horn, George F. & Smith, Grace
Davis Publications, Inc. 1971

BIBLIOGRAPHY
FOR CONCEPTS

Moholy-Nagy, Lazlo
Vision in Motion
Paul Theobold & Co. 1946

Malcolm, Dorothea C.
Design: Elements and Principles
Davis Publications, Inc.

Morman, Jean Mary
Art Tempo of Today
Art Education, Inc.
Blauvelt, New York 1969

Porter, Albert W.
Shape and Form: Design Elements
Davis Publications, Inc. 1974

Randall, Reino and Haines, Edward C.
Design in Three Dimension
Davis Publications, Inc. 1965

Richardson, John A.
Art: The Way it Is
Prentice Hall, Inc. 1973

Selleck, Jack
Line: A Design Element
Davis Publications, Inc. 1974

MATERIALS
AND
PROCESSES

In developing an awareness of design in the world, both natural and man made, the individual needs a knowledge of materials and ways of working with them in order to make his own visual expression. One must experiment with materials and discover the possibilities and limitations of each. Using materials one can express ideas in any form, constantly developing a sense of design and its contribution to the cultural heritage.

Expressions may take a variety of forms:

- drawing and painting
- graphics
- constructions (collage, montage, mosaics) two-dimensional
- constructions (sculpture, mobiles, etc.,) three-dimensional
- string and fabric designs
- ceramics
- communication media (photography, film-making, videotape, etc.)
- architecture

Painting is more than composing a beautiful picture. Paintings reveal one's feeling, the ideas conceived from past and present experiences, organized and recorded in a self-satisfying expression.

Objectives -

- to become sensitive to aesthetic qualities and their expression of the different periods and cultures
- to become acquainted with many methods of painting and uses of media

Procedures -

- discuss and arrange displays of colorful pictures made with many different kinds of media (chalk, tempera, watercolor, crayon, acrylics, oils)
- offer many opportunities to experiment with painting media
- visit museums, galleries, and exhibits to study the work of great painters - past and present in different cultures
- study the elements and principles of design in the work of great artists
- allow for the integration of art in interdisciplinary projects
- encourage cooperative understanding through group activities, such as mural painting

Bibliography -

Albert, Calvin and Seckler & Gus Dorsky
Figure Drawing Comes to Life
Reinhold Publishing Corporation, New York 1962

Berren, Faber
Color, Form and Shape
Reinhold Publishing Corporation, New York 1961

Boylston, Elise Reid
Creative Expression with Crayons
Davis Press, Worcester, Massachusetts 1953

Deuchler, Florens
A Short History of Painting
Harry N. Abrams, Inc., New York 1968

Feldman, Edmund
Varieties of Visual Experience
Prentice Hall, Inc.
Harry N. Abrams, Inc. 1972

Gaunt, William
A Guide to the Understanding of Painting
Harry N. Abrams, Inc., New York

Itten, Johannes
The Art of Color
Reinhold Publishing Corporation, New York 1961

Laliberte, Norman & Mogelon, Alex
Painting with Crayon
Reinhold Publishing Corporation, New York 1967

Morman, Jean Mary
Art Tempo of Today
Art Education, Inc., Blauvelt, New York 1969

Nicolaides, Kimon
The Natural Way to Draw
Houghton-Mifflin Co., Boston, Massachusetts 1941

Randall, Arne W.
Murals for Schools
Worcester, Massachusetts 1956

Richardson, John Adkins
Art: The Way it Is
Prentice Hall, Inc. 1973

Rottger, Ernst
Creative Drawing, Paint, and Line
Reinhold Publishing Corporation, New York 1963

Sheaks, Barclay
Drawing and Painting the Natural Environment
Davis Publications, Inc.

Sheaks, Barclay
Painting with Acrylics
Davis Publications, Inc. 1972

GRAPHICS

Graphic art is the expression of ideas by means of lines, marks, or characters impressed on a surface.

Objectives -

- to develop an understanding of and an appreciation for commercial processes and the works of the graphic artist - past and present
- to provide many exploratory opportunities for use of materials
- to learn to make reproductions of their own work by graphic processes
- to make practical application of methods learned
- to become acquainted with career possibilities

Procedures -

- provide many methods of printmaking
  - relief
  - intalgio
  - planographic
- apply to tangible needs such as:
  - greeting cards is an ideal motive
    - unusual cards may be displayed and discussed, experiment with various media for desired creations, design elements can be learned, and color combinations experimented with
  - program covers are a common need
  - silk screen or block print (print place mats, posters, and book covers)

Materials and Tools -

- paper
  - newsprint
  - drawing, white
  - drawing, manila
  - bogus
  - construction
- fabrics
  - linen
  - burlap
  - organdy
- scraps
  - inner tube
  - cardboard
  - bottle tops
  - string
  - soft wood
  - vegetables

. paints
  - inks (printing, water, and oil)
  - textile paint
  - tempera

. tools
  - brushes
  - brazer
  - cutting tools
  - rubber cement
  - glass plates
  - lacquers

Bibliography -

Andrew, Laye
Creative Rubbings
Watson-Guptill Publications 1968

Baker, Rachel
All About Art
Fine Arts Publications, Inc., New Haven, Connecticut 1971

Bodor, John J.
Rubbings and Textures
A Graphic Technique
Reinhold Publishing Corporation 1968

Daniels, Harvey & Turner Silvie
Simple Printmaking with Children
Van Nostrand Reinhold Co. 1972

Erickson, Janet D. & Sproul, Adelaide
Printmaking without a Press
Reinhold Publishing Corporation 1966

Gordon, Stephen F.
Making Picture Books
Van Nostrand Reinhold Co. 1970

Johnson, Meda Parker & Kaufman, Glen
Design on Fabrics
Reinhold Publishing Corporation 1967

Maurville, Ralph S.
Introduction to the Visual Arts
Tudor Publishing Corporation, New York

Rasmusen, Henry
Printmaking with Monotype
William R. Scott, Inc., New York 1958

CONSTRUCTIONS
TWO-DIMENSIONAL
ACTIVITIES

A construction can be a two-dimensional design.

A collage is a picture made by applying different materials to a flat surface. The word "collage" comes from the French word "coller" meaning to paste or stick.

A mosaic is a picture made by designing small pieces of colored glass, stone, or other inlaid materials.

Objectives -

- to learn to organize directly surfaces or objects which evoke a visual and tactile response
- to encourage confidence, especially for the timid child who may be frustrated with painting and drawing

Procedures -

- become acquainted with collage through exhibits, films, filmstrips, or pictures
- display different types of materials
- discuss materials as to texture, color, and the possibility of their use
- engage in field trips to collect pods, pebbles
- design nature collages, texture collage, etc.

Materials and Tools - (anything may be used, limited only by one's imagination)

- fabrics left from sewing
- seeds and pods (from garden and the woods)
- pebbles from the beach
- wrapping and packing materials
- corrugated cardboard
- feathers
- smooth textured paper (including foil)
- transparent materials
- buttons
- background materials
  - boxes
  - paper
  - cardboard
  - metal screen
  - plywood
  - wood shingles

Bibliography -

Janis, Harriett & Riedi, Blesch
Collage and Constructions
Chilton Co., New York 1962

Kampmann, Luthar
Creating with Colored Paper
Reinhold Publishing Corporation 1967

Lord, Lois
Collage and Construction in Elementary and Junior High School
Dorin Publishing, Inc. 1958

Lynch, John
How to Make Collages
Studio Viking 1961

Malcolm, Dorothea C.
Design: Elements and Principles
Davis Publications 1972

Mattil, Ed
Meaning in Crafts
Prentice Hall, Inc. 1965

CONSTRUCTIONS
THREE-DIMENSIONAL
ACTIVITIES

A construction can be a three-dimensional design made with one or many materials. It can be representational or abstract. The relationship between lines, shapes of solid or transparent material, and the shapes of the spaces between these materials make up the design.

Objectives -

- to learn how three-dimensional art has been influenced by various cultures past and present
- to offer opportunities to select and develop confidence in one's own ability to make choices
- to become aware of space - form relationship
- to develop a feeling for structure when creating in three-dimensional media
- to provide opportunities for invention in solving structural problems, in making hanging constructions
- to become aware of the principle of balance through working in the air
- to develop special skill in using one's hands as the tool of the imagination
- to provide opportunity for a greater participation in the activities of school and community
- to create an awareness for good art in the environment

Procedures -

- introduce construction through trips to the museum, where many types of construction may be observed
- acquaint students with varying types of construction through film and filmstrips
- inspire enthusiasm through displaying materials
- develop constructive exploration from units of work or related activities where art objects are needed for expression or interpretation
- stimulate through topics such as a "City on the Moon" - construction problem may be
  - mobiles
  - stabiles
  - dioramas
  - puppets
  - Christmas decorations
  - science projects
  - advertisements
  - sculpture
  - jewelry
  - mosaics

Mobiles

Motion is fascinating to people of all ages. Motion has aesthetic appeal. Designing in space so that parts move in rhythm of motion is an exciting challenge. The actual movement is an integral part of the design. Through the construction of mobiles the young adolescent is able to work out problems of balance and motion. Mobiles may be constructed from wire, fused glass, plastics, woods, screen, metal, foil, paper; there is no limit to technique and materials.

Puppets

Puppets have been used through the ages to delight both the young and old. They range from the beautiful stylized Chinese puppets to the highly imaginative creatures for outer space.

Stick, paper bags, sock, papier mache, wood, or sculpturing materials are basic materials for puppets. Their construction and manipulation is described in a number of art books.

In the classroom, puppets serve an important function not only for imaginative art expression, but are usable in a variety of ways for dramatics, role playing, and in many subject areas.

Sculpture

Sculpturing is a process of modeling or carving (building up or taking away) or constructing (securing together) for the purpose of expressing an idea through form, mass, and volume. Reactions to forms in nature and environment, everyday experiences, and qualities or materials have been sources of ideas for sculptural creations.

Materials used in sculpture include paper, papier mache, wire, wood, screen, glass, stone, metal, and synthetic products. Sensitivity to the nature and beauty of these materials is developed as the sculptor arrives at the most expedient method of shaping them to convey his ideas.

Masks

Masks are perhaps one of the most universal of all art forms. These disguises were a part of basic ceremonies of almost every culture. They are used in dramatics and in the theater. Projects in mask making may be planned to provide many basic objectives of art education and opportunities for related educational projects.

Jewelry

Jewelry is a form of personal adornment that has been a part of man's aesthetic expression since early times.

Although the term jewelry implies the use of stone and metal in fabrication, it may also include such common place materials as glass, wood, bone, shell, ivory, feathers, seed, fibers, and the like.

The unique symbols for youth's ideas are often displayed in highly imaginative and creative ways through jewelry-making.

Materials -

- different weights of construction paper
- cardboard
- thin metal
- thin wood
- wire (many types)
- transparent pieces of materials
- plastic cement
- string
- colored glass
- stone
- wire and plastic mesh
- wood
- wood or metal pieces for bases
- clothes hangers
- clay, vermiculite, plaster of paris
- (anything that imagination suggests)

Bibliography -

Allen, Agnes
The Story of Sculpture
Roy Company, New York

Argiro, Larry
Mosaic Art Today
International Textbook, Scranton, Pennsylvania 1961

Ball, F. Carlton & Lovoos, Janice
Making Pottery without a Wheel
Reinhold Publishing Corporation, New York 1965

Ballinger, Louise Bowen & Vromen, Thomas F.
Design Sources and Resources
Reinhold Publishing Corporation, New York

CONSTRUCTIONS
THREE-DIMENSIONAL
ACTIVITIES

Branski, Matthew
Mask Making
Davis Publications, Inc. 1966

Brynner, Irena
Modern Jewelry
Design and Technique
Reinhold Publishing Corporation, New York 1968

Bufano, Remo
Book of Puppetry
Macmillan Co., New York 1950

Eliscu, Frank
Sculpture Techniques in Clay, Wax, Slate
Chilton Co., New York 1959

French, Susan
Marionettes
Reinhold Publishing Corporation, New York 1964

Gaitskell, Charles and Margaret
Art Education During Adolescence
Harcourt Brace & Co., New York

Grando, Michael D.
Jewelry Form and Techniques
Van Nostrand Reinhold Co. 1969

Haines, Randall
Design in Three-Dimensions
Davis Publications, Inc., Worcester, Massachusetts 1964

Hughes, Toni
Fun with Shapes in Space
Dutton Publishing Co. 1960

Janis, Harriett & Clesch, Riedi
Collage and Construction
Chilton Co., New York 1962

Jenkins and Mills
Art of Making Mosaics
Van Nostrand Reinhold Co., New York 1957

Johnson, Lillian
Sculpture
David McKay Co., New York

Johnson, Mary Grace
Paper Sculpture
Davis Publications, Inc., Worcester, Massachusetts 1952

Johnson, Pauline
Creating with Paper
University of Washington Press
Seattle, Washington 1958

Lord, Lois
Collage and Construction in Elementary and Junior High School
Davis Publications, Inc., Worcester, Massachusetts 1958

Lynch, John
How to Make Collages
Studio Publications, Inc., New York 1961

Lynch, John
Metal Sculpture
Studio Publications, Inc., New York 1957

Maksic, Sava and Paul
Primitive Art of New Guinea
Davis Publications, Inc. 1973

Mattil, Edward L.
Meaning in Crafts
Prentice Hall, Inc., New York 1965

Mary Magdalen, Sister
Mosaics for Everyone
Immaculate Heart College Press
Los Angeles, California 1958

Martin, Charles H. & D'Amico, Victor
How to Make Modern Jewelry
The Museum of Modern Art, New York 1960

Maryon, Herbert
Metalwork and Enameling
Dover Publications, New York 1955

Merton, George
The Hand Puppets
Thomas Nelson, Toronto 1957

Merton, George
The Marionettes
Thomas Nelson and Sons, New York 1958

Pack, Greta
Jewelry and Enameling
Van Nostrand Reinhold Co. 1975

Press, Ford
Sculpture at Your Fingertips
Reinhold Publishing Corporation, New York 1962

Rottger, Ernst
Creative Wood Design
Reinhold Publishing Corporation, New York 1961

Stevens, Harold
Art in the Round
Reinhold Publishing Corporation, New York 1965

Upon, John
The Art of Wood Carving
Van Nostrand Reinhold Co. 1958

Wada, Takashi
The Art of Making Jewelry
Van Nostrand Reinhold Co. 1975

Winebrenner, D. Kenneth
Jewelry Making as an Art Expression
International Textbook Co.
Scranton, Pennsylvania 1955

Winter, Edward
Enameling
Watson-Guptill Publishers 1962

Young, Joseph L.
Making Mosaics
Reinhold Publishing Corporation, New York 1957

Zorach, William
Zorach Explains Sculpture
Tudor Press, New York 1960

CERAMICS

Pottery is one of the oldest human endeavors to meet everyday needs with functional and often aesthetically appealing form. The integration of earth-clay, imagination, and sensitive awareness can produce useful well-designed objects.

Objectives -

- to cultivate an appreciation for functional form and design
- to discover possibilities and limitations of the medium, tools, and processes
- to appreciate the continuing creativity of man
- to explore and evaluate different methods of organization in pottery in relation to one's needs, ideas, and purposes, as well as service and recreation
- to develop a consciousness for the objects made from clay in the various cultures past and present

Procedures -

- acquaint students with good ceramics through exhibits, films, and slides
- visit museums to study objects made from clay
- visit studios to observe artists at work
- compile illustrations of clay objects from magazines or library sources
- encourage students to photograph good objects and share their findings with the class
- experiment with different shapes which can be created from clay through the various methods: pinch pots, coil, slab, modeling, and sculpturing
- investigate different kinds of clay, visit clay mines, prepare clay for use
- change the character of the basic material by:
  - experimenting with sand, glass, or grog for changes in the mixture of clay, decorating by sgraffito
  - decorating with liquid clay or slip of contrasting color applied to damp rigid pot forms
- create unique shapes by draping slabs over stones, sand bags or in cloth hammocks
- experiment with many glaze procedures
- encourage individual expressions through making functional pottery pieces
  - student needs - containers for plant collections, jewelry, pins, or coins
  - functional gifts - flower pots, ash trays, pencil holders, or paper weights

Bibliography -

Ball, F. Carlton & Lovoos, Janice
Making Pottery without a Wheel
Reinhold Publishing Corporation, New York 1965

CERAMICS

Barford, George
Clay in the Classroom
Davis Publications, Inc., Worcester, Massachusetts 1963

Farnworth, Warren
Beginning Pottery
Van Nostrand Reinhold Co. 1973

Feldman, Edmund B.
Varieties of Visual Experience
Prentice Hall, Inc. 1972

Isenstein, Harold
Creative Claywork
Sterling 1960

Kenny, John B.
Ceramic Sculpture
Greenburg Publishers, New York 1953

Kenny, John B.
The Complete Book of Pottery
Greenburg Publishers, New York 1949

Lynggard
Pottery: Raku Techniques
Van Nostrand Reinhold Co. 1974

Nelson, Glenn C.
Ceramics
Holt Rinehart & Winston, Inc. 1960

Norton, F. N.
Ceramics for the Artist Potter
Addison Wesley Publishing Corporation., Reading, Massachusetts 1959

Rieggler
Primitive Pottery
Van Nostrand Reinhold Co. 1974

Rieggler
Raku
Van Nostrand Reinhold Co. 1974

Rottger, Ernst
Creative Clay Design
Reinhold Publishing Corporation, New York 1963

Weiss, Harvey
Ceramics - From Clay to Kiln
Young Scott Books, New York 1964

CERAMICS

Wildenheim, Marguerite
Pottery: Form and Expression
Reinhold Publishing Corporation, New York 1959

DESIGNING
WITH STRING
AND FABRIC

"A needle can act like a brush
A Piece of brightly-colored yarn like paint
A square of burlap can be a canvas
'Painting' with needle and thread can be fun."

Vera Guild

Objectives -

- to create a challenge for imagination, creative expression, and emotional release
- to develop interest in handiwork as a means of adding charm and individuality to home decoration and the enhancement of wearing apparel
- to develop an appreciation for fabrics of all periods and cultures through -
  - weaving
  - printing
  - stitchery
  - knitting
  - crochet
  - macrame
  - string design
- to cultivate an awareness of the structure of textiles in terms of types of fibers used, the color relationship, and the design quality of the woven patterns
- to encourage an attitude of exploration
- to construct useful articles with inexpensive materials
- to acquire ability to make aesthetic judgements so as to be a good consumer
- to create avenues for leisure time activities

Procedures -

- visit museums to study fabric designs
- discuss and arrange displays of woven mats, materials, bags, wall hangings, rugs, garments
- show slides, films, and pictures to encourage understanding and appreciation of our world neighbors and their weaving, stitchery, fabric printing
- visit artists working in studios
- experiment with threads and looms to gain familiarity with processes and to develop individual techniques
- learn basic stitches for hand embroidery such as (flat, loop, chain, knot, blanket, satin) explore the possibilities of these stitches

. allow time for making (pictures, wall hangings, sweaters and bags; ideas are unlimited)
. design with the processes of macrame
. design with methods of batik
. encourage students to photograph good examples of design and function - share examples

Materials and Tools -

. looms
  table looms
  handmade looms
  cardboard looms
  box looms
. needles
  darning needles (various sizes)
  crewel needles
. yarns and threads
  embroidery floss
  yarns of various weights
  metallic threads
. materials (fabrics)
  linen
  unbleached muslin
  burlap
  canvas
  sheer fabric
  copper or aluminum screen

Bibliography -

Beitler, Ethel
Create with Yarn
International Textbook Co. 1964

Belfer, Nancy
Designing in Batik and Tie Dye
Davis Publications, Inc. 1972

Brudner, Nettie
Painting with a Needle
Doubleday Co., Inc., New York 1972

Castino, Ruth
Spinning and Dyeing the Natural Way
Van Nostrand Reinhold Co. 1975

Clark, Leslie
The Craftsman in Textile
The Unicorn Press 1968

Cone, Ferne Geller
Knit Art
Van Nostrand Reinhold Co. 1975

Enthoven, Jacquèline
Stitchery for Children
Reinhold Book Co. 1968

Glazier, Richard
Historic Textile Fabrics
Scribner and Sons 1923

Guild, Vera
Creative use of Stitches
Davis Publications, Inc., Wachita, Massachusetts 1963

Hartung, Rolf
More Creative Textile Design
Thread and Fabric
Van Nostrand Reinhold Co. 1972

Harvey, Virginia
Macrame - The Art of Creative Knotting
Van Nostrand Reinhold Co. 1972

Karasz, Mariska
Adventures in Stitches
Funk and Wagnalls Co., New York 1959

Murray, Rosemary
Practical Modern Weaving
Van Nostrand Reinhold Co. 1975

Meilach, Dona Z.
Contemporary - Batik and Tie Dye
Crown Publishers, Inc., New York 1973

Rainey, Sarita R.
Weaving without a Loom
Davis Publications, Inc. 1966

Samuel, Evelyn
Introducing Batik
Watson-Guptill Publications 1968

Van Dommelen, David
Decorative Wall Hangings
Funk and Wagnalls Co., New York 1962

Wiseman, Ann
Rug Tapestries and Wood Mosaics
Van Nostrand Reinhold Co. 1969

Zarlock, Barbara
Rug Hooking
Van Nostrand Reinhold Co., Princeton, New Jersey 1961

COMMUNICATION MEDIA

Communication media are tools for learning to see the world and means of expressing feelings, understandings, and imagination.

Objectives -

- . to create awareness of the visual age
- . to learn the language and grammar of films
- . to learn to better understand the role of films through involvement
- . to learn to use the various equipment
- . to improve perception by discovering elements of design in the environment through the use of the camera
- . to evaluate the type of television programs being watched, ethical value, amount of time spent, etc.
- . to become aware of the influence of communication on the environment and to make aesthetic contributions to this influence
- . to learn to capture visual evidence for studies, for sharing information, etc.
- . to provide experiences for exceptional learners

Procedures -

- . introducing various examples of art expressions made by technical media
- . introducing the very simple camera in kindergarten
- . introducing various equipment as individual and group projects demand
- . studying the homes (architecture) of the community through the use of the camera
- . making slides on sunny days, on rainy days for understanding effects of light
- . making slides or films of different seasons for creating moods
- . making photographs, films, or slides of buildings and landscapes which depict good composition
- . making slides or films by painting or drawing on discarded slides or films
- . photographing artifacts for study
- . planning, writing, producing, and videotaping student projects
- . using the tape-recorder to tape sounds to accompany slides - only the lack of imagination and enthusiasm can limit the possibilities for using communication media

Materials for making slides and films without a camera.

- . glass
- . heavy acetate and markers made for acetate
- . discarded slides and tapes - film

. cardboard
. masking tape
. India inks variety of colors
. adhesives
. variety of brushes
. acrylic paints
. projectors
. slide
. film
. cameras and projectors
. movie and still cameras
. tape recorders
. overhead projectors
. film projectors
. slide projectors
. videotape camera
. videotape recorder

Consult professional when purchasing equipment.

Bibliography -

Anderson, Yvonne
Teaching Film Animation to Children
Van Nostrand Reinhold Co., Cincinnati, Ohio 1970

Cooke, Robert
Designing with Light on Paper and Film
Davis Publications, Inc. 1960

Gordon, Stephen
Making Picture Books
Van Nostrand Reinhold Co. 1970

Horn, George F.
Cartooning
Davis Publications, Inc. 1965

Lidstone, John & McIntosh, Don
Children as Film-Makers
Van Nostrand Reinhold Co., Cincinnati, Ohio 1970

Lowdes, Douglas
Film-Making in Schools
Watson-Guptill Publications, New York 1968

Morman, Jean Mary
Art Tempo of Today
Art Education Publishers, Inc., Blauvelt, New York 1969

Schmid, Claus-Peter
Photography for Artists and Craftsmen
Van Nostrand Reinhold Co. 1975

ARCHITECTURE

Architecture is the science of designing and constructing buildings.

Objectives -

- to understand that the elements of design are related to everyday living
- to encourage perception through discovering design in buildings
- to create an awareness of the types of architecture in the community, in the world
- to learn that various styles and types of architecture developed from efforts of early man in various cultures to create shelter
- to become aware of structural problems in architectural design
- to encourage imagination through designing
- to develop citizens who will be able to contribute to an aesthetic environment
- to become good consumers (how to build or choose a home)

Procedures -

- make pictures of "my house"
- make murals of "my town"
- build houses with blocks
- study the types and functions of architecture in the community, the state, the world, of past and present cultures
- make slides of favorite buildings
- discuss the styles, materials used
- make paintings of favorite architecture
- interview people of the community for historical stories
- make tape recordings - illustrate
- design books about the architecture in the community, in the state, in the world
- design and construct "dream homes"

Materials and Tools -

- visual aids
  - films
  - slides
  - prints
  - books
- paper
  - newsprint
  - drawing
  - construction
  - cardboard
- paints
  - inks
  - tempera

. tools
  - hammer
  - saws
  - rulers

. other materials
  - blocks
  - boxes
  - wood scraps
  - glue or rubber cement

Bibliography -

Baker, Rachel
All About Art
Fine Arts Publications, Inc., New Haven, Connecticut 1971

Guedreich, Gloria and Esther
What Can She Be? An Architect
Lothrop Lee & Shepard
New York 1974

Hiller, Carl E.
Caves to Cathedrals: Architecture of the World's Great Religions
Little Brown, Boston, Massachusetts 1974

Jones, Cranston
Architecture Today and Tomorrow
McGraw Hill Book Co., New York 1961

McCaulay, David
City, A Story of Roman Planning & Construction
Houghton-Mifflin, Boston, Massachusetts 1974

Myller, Rolf & Sywarts, Henry K.
From House into House
Atheneum, New York 1974

Pattemore, Arnel
Art and Environment
Van Nostrand Reinhold Co. 1972

Van Duyn, Janet
Builders on the Desert
J. Messner, New York 1974

Wright, Frank Lloyd
The Natural House
Horizon Press, New York 1954

ARCHITECTURE

Wright, Frank Lloyd
Man in Possession of his Earth
Doubleday & Co., Inc.
Garden City, New York 1962

Wilson, Forrest
Architecture (A book of projects for young adolescents.)
Reinhold Publishing Corporation

ART AND
ENVIRONMENT

Environment is people. It is the relationship of individuals to the world or space in which they live. It is the interaction of natural conditions and social focus. Environment studies are really an integral part of most learning experiences.

Objectives -

- to develop a positive attitude toward the environment - to look for good qualities, to see beauty
- to develop positive attitudes, sensitive responsibility toward protecting one's world
- to sharpen perceptual ability
- to cultivate an understanding of the elements and principles of art found in nature through discovery
- to be able to identify art forms that have design characteristics reflecting the heritage of various cultures - to understand the importance of art to life in previous cultures
- to be able to make aesthetic judgements in planning ubran centers
- to learn how human actions and life styles have affected environmental conditions

Procedures -

- maintain an aesthetic environment in the classroom, in the school
- involve the students in activities designed around an aesthetic school environment
- take trips to observe the community environment
- design projects involving parents, students, and civic organizations in improving the aesthetic environment of homes, communities
- take trips to study the elements of design in natural art forms, in man-made art forms. Follow up observations with opportunities for expression through various materials.

Bibliography -

A Maryland Approach
Environmental Education
Maryland State Department of Education
Box 8717
Baltimore, Maryland 21240

Feldman, Edmund Burke
Becoming Human Through Art
Prentice Hall, Inc. 1970

Guyler, Vivian Varney
Design in Nature
Davis Publications, Inc. 1970

Lacey, Jeannette F.
Young Art: Nature and Seeing
Van Nostrand Reinhold Co. 1973

McFee, June King
Preparation for Art
Wadsworth Publishing Co. 1971

Pattemore, Arnel W.
Art and Environment
An Art Resource for Teachers
Van Nostrand Reinhold Co., Cincinnati, Ohio 1974

Strache, Wolf
Forms and Patterns in Nature
Pahtheon

Wolgensinger, Bernard
The Personal Garden
Van Nostrand Reinhold Co. 1975

DISPLAYS

Displays are effective ways to correlate art with school and community activities. They demonstrate the importance of using materials and designs to rouse interest and to sell an idea. They contribute to an aesthetic environment.

Objectives -

- . to simplify an idea for direct effect
- . to organize materials to emphasize an idea or purpose
- . to provide an opportunity for evaluation; evaluation of objects to be displayed, evaluation of display throughout the process
- . to encourage an awareness of the principles of good design
- . to create an aesthetic atmosphere throughout the school

Procedures -

- . become aware of good displays through visits to museums, films, filmstrips or pictures
- . plan exhibits to provide interest in school functions, events, and classroom bulletin boards
- . interpret the school program to the community through exhibits of school projects for the P.T.A. - open house for parents and special exhibits for the town display window

Materials and Tools -

- . construction paper
- . poster paper
- . poster board
- . corrugated cardboard
- . plywood
- . chicken wire
- . rope
- . string
- . cloth
- . foil
- . ink
- . tempera
- . pins
- . glue
- . stapler
- . scissors
- . wire

Bibliography -

Brown, Lewis and Harderoad
Audiovisual Instruction: Materials and Methods
McGraw-Hill, New York 1959

Burget, Robert H. & Meadows, Elinor S.
Bulletin Boards - Ideas
F. A. Owen Publishing Co., Dansville, New York 1960

Carmel, J. H.
Exhibition Techniques
Reinhold Publishing Corporation, New York 1962

Dent, Charles H., & Tiemans, Ernest F.
Bulletin Boards for Teaching
Visual Instruction Bureau
Division of Extension
University of Texas
Austin, Texas

Horn, George F.
How to Prepare Visual Materials for School Use
Davis Publications, Inc., Worcester, Massachusetts 1962

Horn, George F.
Bulletin Boards
Reinhold Publishing Corporation, New York 1962

Horn, George F.
Visual Communications
Davis Publications, Inc. 1973

Middle School Art Program

Basically, the goals of the art program are the same for all levels but adjusted to individual needs. The middle school years are a time in a student's life when concepts formed earlier begin to change. The art program must be planned so that it is sympathetic to the needs, interests, and capacities of the students and yet contributes to their continuing development of art concepts.

The middle school student is deeply self-centered and at the same time he is eager to relate to others and to become involved in the adult world. The art program can be dynamic when it is involved with all of life: with human relations, family living, the community, ecology, communications, city planning, and even the question of what one wears to look his best.

With the new focus on the middle school and the general interest in humanism, the art program cannot be isolated from the main stream of activity in other subject areas. Art experiences can be planned to take advantage of the learning experiences in all other areas as motivation for creative art projects and in turn can enrich these same areas with relevant media illustrating man's artistic contributions to our cultural heritage through the ages. Integrated projects can provide opportunities to experience the natural environment in all its qualities of color, sound, movement, texture, fragrance, and space.

With motivation and whatever media used, the student should be encouraged to explore, to discover, to experiment, to create, and to express. Emphasis should be on individual awareness, the capacity to experience aesthetically, and to create in a vital and personal manner.

The program should be continuous for all students throughout the middle school.

High School Art Program

General Art I

The structure of the first offering may vary according to the students background in art and the depth of involvement should be determined accordingly. Basically, the first offering is an introductory course. Students may need orientation concerning the broad scope of art and its influences on life, on careers, etc.

Various areas of the program would be introduced with emphasis on understanding the basic elements and principles of design and their relationship in the various areas, the development of skills and techniques in expression for each area. The influence of cultural heritage and the basic values of mankind would be stressed throughout the program.

Orientation to each area of study may be provided through visits to museums, art galleries, studios, instructional media, (films, slides, color reproductions, instructional television, and studies of natural art forms). Attention would be given to practical application and to career opportunities.

Painting and drawing would consist of basic drawing with a variety of media. Tempera painting is recommended for developing skills and techniques in painting.

Graphic art would consist of introducing simple printmaking processes.

Fabric and string design - stitchery, hooking, printing, batik, crochet, knitting, macrame, and weaving would be introduced.

Ceramics - handmade or wheel thrown methods of construction would be introduced. Students would be involved in the discovery of new shapes and new surfaces.

Communication media - the role and techniques of film, slides, photography, etc., may be introduced at the beginning of the course. Continuing experiences may be included through using the media to interpret and record studies in other areas.

Architecture - studies dealing with types of architecture in the immediate community along with studies in painting, photography, and environmental awareness.

General Art II (General Art I prerequisite)
The second course would be designed as a continuation of General Art I with more in-depth studies of the areas. Individualized projects would be stressed.

Special Art I (General Art I and General Art II prerequisite)
The third course would be designed with emphasis on individualized projects involving both two and three-dimensional experiences. Students should be encouraged to elect or select areas of interest to them. Each project would include experiences real and meaningful - experiences which allow the student to deal with the problems, concepts, processes and environment of the real world at his own level of perception. It is important that each area project be planned to incorporate the three goals.

Special Art II (General Art I, General Art II, and Special Art I prerequisite)
The fourth course would be designed similar to Special Art I. Individualized concentrated experiences in areas of special interest with emphasis on keeping the art experiences something which is personally meaningful.

Experimental or Exploratory Offerings
Schools are encouraged to organize special offerings. Art is an influencing factor in developing a consciousness through a constant creative coming to terms with life in nature and society. An important role for art education should be making people aware of their relationship to society.

There are unlimited possibilities for incorporating art with other areas of the curriculum, school functions, community projects, etc., incorporating the three goals (aesthetic judgements, cultural heritage understanding, and expressing with materials).

ART FACILITIES

We believe that art instruction should be provided for all students in the elementary, the middle, the junior high, and the high school in both general and specialized programs.

The physical environment is important in developing and maintaining a quality art program.

Since the nature of the art program differs depending on the maturity of the students scheduling patterns and the local environment, the facilities need to be patterned to fit individual school needs.

Changing directions in instructional and curricular patterns dictates change in facilities, but many basic considerations remain unchanged.

Facilities planned to provide for a quality program must be a cooperative effort of the architect, art teachers, supervisors, parents, and administrators. All must understand the goals of art education and its needs in order to provide the best environment.

ELEMENTARY SCHOOLS

I. Elementary Self-contained Classroom

Space should be provided in addition to the minimum size of the general classroom to provide space for storage and display.

- wall space for two-dimensional display
- shelf space for three-dimensional work
- storage area for art supplies and instructional media
- screen or clear wall space for audiovisual equipment
  The audiovisual equipment should be readily available from the media center.

Equipment should include:

- double peninsula sink
- double easel (at least one)
- sturdy tables of appropriate height depending upon size of students - more than one height might be advisable
- this list presupposes availability of major equipment in the art laboratory (See under recommendations for special art laboratory.)

Display

- space provided within each room
- space provided outside each room for two-dimensional display
- special space provided in enclosed and illuminated areas for three-dimensional work
  - these should be provided at least one for every two classrooms
  - the enclosed display space should be placed so as to take advantage of optimum vantage points and to enhance overall appearance of the school - (For example, they might be placed in entry areas, cafeterias, intersecting of passageways, etc.)

ELEMENTARY SCHOOLS

I. Elementary School Art Laboratory

The elementary school should provide an art laboratory for every 400 students.

Adequate space should be provided:

- 50 square feet of work space per pupil
- 350 square feet of storage space available or connected to the art room for supplies, materials, equipment, and work-in-process
- screen or clear wall space for audiovisual equipment
- wall space for two-dimensional display
- illuminated cases
- work area, storage, and display space for art in the regular classroom
- work counters with storage beneath (drawers, shelves, racks for drawing board) and display above

Equipment and materials should include:

- two large peninsula sinks with heavy duty traps
- sturdy tables - various heights which may be adjusted to individual needs
- double easels (at least ten)
- large ceramic kiln with automatic cut off
- clay bins for storing clay
- potters wheels
- film, slide, and overhead projectors
- screen or clear wall space for audiovisual equipment
- large paper cutter, jigsaw, electric soldering irons, basic hand tools
- instructional media - color prints, periodicals, books, art objects, circulating and permanent original work by students and professional artists

Display

- space in art room (tack boards, shelves, illuminated cases and ceiling hooks)
- space provided outside the art room
  large display areas for two-dimensional work
  at least one for every two rooms
- special space provided in enclosed and illuminated areas for three-dimensional work placed so as to take advantage of optimum vantage points and to enhance overall appearance of the school - (For example, they might be placed in entry areas, cafeterias, intersecting of passageways, etc.)

Equipment

Fixed, built-in, or semi-permanent furniture and equipment:

- extra deep stainless sinks with plaster traps, hot and cold water (island or peninsula) located in printing area and ceramics area
- large top loading kiln with automatic cut off, and pyrometer
- electrical outlets - 110 and 220 available for all areas

Movable furniture and equipment

- student work tables, hardwood - 42" x 60" x 29"
- student work benches (convertable to easels) which can be easily stored beneath tables
- cabinets for reference area
- easels - floor and table models which may be stored when not in use
- electric range table for melting wax, hot dyes, etc.
- press for printmaking
- heavy tables for sculpture, with vises, tools, etc.
- potters wheels
- portable clay bins
- paper cutters - large and small
- enameling kiln
- drying racks
- looms
- sewing machine

Display

- tack board above work counters for two-dimensional displays
- hooks in ceiling for hanging mobiles, pots, etc.
- lockable illuminated display areas
- display dividing partitions
- display areas throughout building - These should be placed so as to take advantage of optimum vantage points and to enhance overall appearance of the school. They may be available in entry areas, cafeterias, intersecting of passageways, library, etc.

JUNIOR HIGH AND SECONDARY SCHOOLS

Junior high and secondary schools require one art laboratory for the first 500 students. Additional space would be based on projected enrollment.

Location of art department:

- The art department should have an outside entrance for service and access to outside work area. The work area should be fenced for security.
- A desirable location would be near industrial arts, home economics, the stage, and the media center.

Space:

- One general all purpose art room for the first 500 students. Expansion based on projected enrollment and surveyed needs.
- The art laboratory contains a minimum of 1500 square feet not including fixed work space and equipment.
- The art room should not be less than 30 feet in width with facilities arranged to provide for flexibility.
- Work counters along all available wall space with tack board above for displays, peg board for tools, and storage beneath with drawers for small tools, yarns, etc., racks for drawing boards, and shelves for paper.
- The art room should be arranged to accomodate areas for painting, drawing, graphics, fabric and string design, jewelry, ceramics, sculpture and viewing visual aids.
- The general art room should be designed for flexibility: for film or instructional television viewing, lectures, exhibits, extra curricular activities, for both two-and three-dimensional processes which requires special tools and materials.
- A conference room with 100 square feet in area, with an observational partition adjacent to the art room is needed for student-teacher conferences, parent-teacher conferences, etc.
- A media center 200 square feet in area adjacent to the conference room is needed for storage of media, student in-process student work, etc equipped with shelves of various depth and height, cabinets and drawers for art supplies, visual aids, paints, large and small shelf areas for in-process student work.
- A dark room for photography adjacent to media center. This should contain 108 square feet of floor space; can be made totally dark, and should contain work counters, a double sink, ventilation exhaust, drying racks, and a small refrigerator for film and chemical storage.

SPECIALIZED AREA

In addition to the general or all purpose art room, special studios may be desirable in the large schools. These would depend on the number of advanced courses and the size of the teaching staff. A minimum of 50 square feet of working space per student, in all studios.

Special laboratories may be designed for:

Ceramics - Space should be provided for the following areas: pottery, casting, and ceramic sculpture. Special equipment would be clay bins, plaster bats, wedging board, spray booth, various kinds of tools, in-process and work. Display for two- and three-dimensional products.

Printmaking - processes for stencil, planographic, releif, and intalgio. Equipment needs include: screens, plates, stones, sinks, storage, and display space.

Photography - an area that can accomodate processing, enlarging, and printing is needed. The equipment for the dark room would include: special sinks, enlargers, print boxes, tanks, trays, dryers, and mounting devices.

String and fabric design - Space and storage should be designed for the following areas: weaving, macrame, stitchery, knitting, etc. Basic tools would include table and floor looms, hooking, frames, needles, yarns, fabric, etc.

Open school - In large schools the art department may be designed as an open school. There may be a large open area for team teaching, interdisciplinary activities, unified arts, phase elective projects, or various kinds of flexible scheduling projects.

SPECIALIZED AREA

Bibliography -

National Art Educational Association
Planning Facilities for Art Instruction
1916 Association Drive
Reston, Virginia 22901

U. S. Department of Health, Education, and Welfare
Space and Facilities for Art Education
U. S. Government Printing Office
Washington, D. C. 20402

State Department of Education
Planning School Plant Construction
Frankfort, Kentucky 40601

EVALUATION C-O-N-T-I-N-U-O-U-S PROCESS

ADMINISTRATORS-SUPERVISORS-TEACHERS-PARENTS-STUDENTS:

A process that determines the strengths of the program as it relates to teaching and learning -

- does it encourage emotional stability?
- does it aid in the development of skills and techniques for individual expression?
- does it emphasize original thinking?
- does it foster aesthetic growth in school and community?
- does it engender aesthetic sensitivity and appreciation of the past and present?
- does the program reflect in the total learning program?
- does it help make adjustments based upon discovered strengths and weaknesses?
- does each program reveal a basic set of objectives understood by all?

Outcomes of the Senior High School Art Program

A quality art program should result in an increase in the student's capacity to:

1. Have intense involvement in and response to personal visual experiences.[1] The art experience provides the activities which are valued by the individual intrinsically. Both the production of an art object and the ability to view a work of art with insight are means of achieving intense personal involvement.

In secondary education, creating and producing an art object develops sharper visual acuity and further intensified personal visual experience more deeply leads to a greater comprehension of the visual and sensuous qualities of an object.

2. Perceive and understand visual relationships in the environment.[2] The development of a visually literate student who can make informed visual judgements about man-made objects or natural phenomena becomes an important outcome for every art program.

Through continued studies of existing things in the environment and their relationship to need and function, the high school student can develop an intense understanding. Informed visual judgements through constant observations set the pattern for the student as a future consumer and can guide him into achieving a desirable quality of life.

3. Think, feel, and act creatively with visual art materials.[3] The process of transforming the materials of the artist into a whole work of art is an integral part of every art program. The creative process, the manner in which an artist produces a work of art, engages the student at every level. The variations of approach applied to this process and the materials and media used to implement it provide many ways for the student to express himself.

At the secondary level, art processes are continually explored with new dimensions and insights contributed by the student and the teacher. New media can become a constant challenge to the variety of forms created. Along with the making of the work of art, the processes of selecting and experimenting are heightened.

4. Increase manipulative and organizational skills in art performance appropriate to his abilities.[4] The development of skills is an important outcome for every student. Certain processes and techniques are unique to the visual arts and provide content for instruction. The method by which one constructs a pot in clay, or the process by which a design can be replicated by the use of silk screen, are skills which may be developed as part of instruction in art.

Refinement of techniques and greater control of the visual art processes are essential at the secondary level. The ability to create a work of art requires the knowledge of "how" and "what," Technical skills and knowledge coupled with principles and elements of design (organization) are needed for the student to achieve a fully realized art form.

5. Acquire knowledge of man's visual art heritage.[5] The records of man's accomplishments through the ages lives because of the arts! This foundation of ideas can be introduced at all levels via films, slides, works of art in school or by visiting museums and artists, etc. Youngsters can begin to see connections between what has happened in the arts, ways in which different people have lives, and what they are trying to make and do in their own lives.

At the secondary level, emphasis on the study of differences that exist in man's art heritage relationships between man and his own cultural influences, and the forces of ethnic distinctions add a broader understanding of man to man and man to his world.

6. Use art knowledge and skills in his personal and community life.[6] As students grow, they must begin to assume responsibility for their own actions, personally and publicly. This will manifest itself in a heightened sensitivity to and ability to function in their physical and psychological environment.

At the secondary level, career opportunities in art should be considered as part of the art offerings. The student who is interested in art should realize the uniqueness of art in contrast to other disciplines.

7. Understanding the nature of art and the creative process.[7] Through art, students are involved with creative visual expression. The creative process promotes acts of originality, fluency, and flexibility. A body of knowledge exists in art in a historical and philosophical context which becomes the basis for sounding or investigating the nature of art and the creative process.

The high school student needs to understand the unique nature of art as a creative process in contrast to other aspects of the school course offerings. He would come to realize the values of art in the development of personal awareness and responsiveness, the ability to form and execute one's own ideas and feelings, and the fostering of good judgement and critical observation.

REFERENCES

1 The Essentials of a Quality School Art Program: A Position Statement by the National Art Education Association, Washington, D. C.
2 Ibid
3 Ibid
4 Ibid
5 Ibid
6 Ibid
7 Ibid

ART

SUBJECT	GRADE 1	2	3	4	5	6	7	8	9	10	11	12	Maximum High School Credit
Art	x	x	x	x	x	x	x	x					
General Art I									x	x	x	x	1
General Art II										x	x	x	1
Specialized Art I											x	x	1
Specialized Art II												x	2

COURSE DESCRIPTIONS AND PROGRAM REQUIREMENTS

Opportunities for all individuals to develop a keen awareness of themselves and their environment through art experiences are vital.

The emphasis in the art program is:

Development of aesthetic concepts which will lead to a growing ability to make value judgments.

Understanding of the place of art in our cultural heritage.

Finding satisfying individual expression through a variety of materials and processes.

The learning activities are carefully planned to provide a continuous learning program of constructive, creative experiences geared to the individual's interests. Learning through art offers opportunities for each child to grow intellectually, aesthetically, and spiritually. As art is individual and personal, each child's art experiences are and must always be highly personal and unique. There is not one way to teach art. Art education must be unique to each school, each group of children, and each individual, therefore, each teacher must find his own way.

Kindergarten

The young child lives in a world of spontaneity, newness, and beauty. His is a world of joy through touching, tasting, smelling, hearing, and seeing. His is a world of magic, where media and make-believe can make dreams visible. This world

must be preserved from the scribbler right on through life, so that each can develop as a unique human being. Art is an important means of communication.

Elementary, 1-8

Children heighten their curiosity and responsiveness through opportunities to hold, to feel, to examine, and to react to those forms which have high visual and tactile qualities.

They develop skills and techniques through involvement in two-dimensional and three-dimensional expressions which involve processes of selecting, arranging, constructing, and decision-making.

Children develop aesthetic judgment while sharing their own art work and talking about the art of others.

Children comprehend relationships of art to other areas of study such as social studies, literature, music, environmental studies, and to various cultures and times.

Measure of Achievement: By the end of the elementary years the child should:

Express individual ideas in both two- and three-dimensional art forms using a variety of art media.

Understand concepts involving color, line, form, and texture.

Relate to the principles of design, balance, movement, etc.

Show self-confidence and respect for his work.

Demonstrate an awareness of art in his daily environment.

Have an understanding of art as a part of present and past cultures.

Initiate and work with ideas pertaining to art and art media.

Middle School

Basically, the goals of the art program are the same for all levels but adjusted to individual needs. The middle school years are a time in a student's life when concepts formed earlier begin to change. The art program must be planned so that

it is sympathetic to the needs, interests, and capacities of the students and so that it will contribute to their growth and awareness.

The middle school student is deeply self-centered and at the same time he is eager to relate to others and to become involved in the adult world. The art program can be dynamic when it is involved with all of life: with human relations, family living, the community, ecology, communications, city planning, and even the question of what one wears to look his best.

With the new focus on the middle school and the general interest in humanism, the art program cannot be isolated from the main stream of activity in other subject areas. Art experiences can be planned to take advantage of the learning experiences in all other areas as motivation for creative art projects and in turn can enrich these same areas with relevant media illustrating man's artistic contributions to our cultural heritage through the ages. Integrated projects can provide opportunities to experience the natural environment in all its qualities of color, sound, movement, texture, fragrance, and space.

With motivation and whatever media used, the student should be encouraged to explore, to discover, to experiment, to create, and to express. Emphasis should be on individual awareness, the capacity to experience aesthetically, and to create in a vital and personal manner.

The program should be continuous for all students throughout the middle school.

Junior High School

The junior high school is a combination of the middle school and the high school. The program would be designed as described for the middle school and the high school.

Senior High School

The secondary school program would be designed as a continuation of the foundation program. Courses should provide for both two-dimensional and three-

dimensional studies with art criticism, art history, and aesthetics supporting and overlapping the entire art program. The program should develop visual sensitivity and aesthetic judgment so that each individual can understand art and relate it to his environment and experience it personally in his changing society.

GENERAL ART I -- This course would be introductory and exploratory in nature. Units from both two-dimensional and three-dimensional areas are included.

GENERAL ART II -- A prerequisite to this course is one full credit in General Art I. Students will have an opportunity to advance to a higher level of understanding in the areas introduced in General Art I.

SPECIAL ART I -- A prerequisite to this course is two full credits of General Art. Students may choose to study in depth from the areas introduced in previous studies.

SPECIAL ART II -- A prerequisite to this course is three full credits of art: General Art I, General Art II, and Special Art I. Students may choose to explore, in greater depth, the areas introduced in previous studies.

EXPERIMENTAL COURSES -- Courses designed by individual schools to satisfy other desired goals are encouraged. These courses shall be approved by the Kentucky Department of Education.

GLOSSARY OF ART TERMS

AESTHETICS - Sensitivity and emotional involvement in the organization of objects in one's world.

ARCHITECT - A person who designs and builds buildings.

ARCHITECTURE - A construction or a building built by the architect.

ARTIST - A person who designs in sensitive expressions as in painting, ceramics, sculpture, etc.

AWARENESS - Sensitivity to the surroundings.

BACKGROUND - Area on which a painting, collage, or any design project is created.

BALANCE - Design where equal forces create a feeling of equality. Balance may be formal or informal.

BATIK - A wax resist process for coloring fabric. A very old art, and a modern popular form of art.

CANVAS - Material stretched on a frame and used for painting.

CAVE PAINTING - A form of early painting, first done on the walls of caves. A form of communication.

CENTER OF INTEREST - The part of a work of art which receives special emphasis.

CERAMICS - Objects made from clay.

CHARCOAL - chared piece of wood used for drawing.

COLLAGE - Parts of various materials organized and glued to a surface to create an art product.

COLOR - Light wave length that makes hues.

COMPOSITION - The relation of areas or parts in a harmonious whole. The result of arranging the elements and principles of design.

CONSTRUCTION - A three-dimensional design.

CONTRAST - Extreme difference as black on white.

CRAFTS - Practical applied areas of art.

CREATIVE - Imaginative use of materials to make something new.

DESIGN - Aesthetic organization. A composition of the elements of art and contains balance, unity, proportion, rhythm and emphasis.

DIORAMA - A small stage set with three-dimensional objects.

EASEL - Support for holding a surface to be painted or for display.

ELEMENTS OF DESIGN - Basic ingredients used in the organization of space.

EMPHASIS - Attention to a part of an arrangement.

ESTHETICS - Science of beauty.

FIRING - Finishing clay products by heating in a kiln.

FOREGROUND - Design elements of the forward area in a composition.

FREE FORM - Shapes that do not follow any set of rules.

FREIZE - A band or strip of painted or sculptured decoration.

GEOMETRIC SHAPES - Shapes of mathematics: circles, triangles, etc.

GESSO - Undercoat for painting made from prepared plaster and glue.

GESTURE DRAWING - Quick drawing expressing deliberate motion.

GLAZE - A finishing paint. A glass like finish for ceramics.

GOUACHE - An opaque water color.

GRAPHIC ART - Painting, engraving, drawings, or other arts using lines or strokes on a flat surface.

GREENWARE - Clay objects dried and prepared for firing.

GROG - Coarse ceramic materials which can be added to clay for texture and stability.

GROUT - A filler used in mosaics.

HARMONY - Design of parts of a composition to prodice unity.

HIGHLIGHT - A spot or an object used to accent.

HUE - Name of a color.

ILLUSTRATION - A picture or any art form used to visually illustrate or decorate a story or a poem.

INFORMAL - A more natural arrangement not designed as a strict orderly composition.

INTEGRATION - Parts unified to form a whole.

INTENSITY - Brightness or dullness of a color.

INTERMEDIATE COLORS - Mixture of a primary and a secondary color.

KILN - A high fire oven used to fire ceramics or enameled objects.

LANDSCAPE - Painting or a drawing of outdoor scenes.

LINE - An element of design used to give direction to outline a shape and determine boundaries of shapes.

LOOM - A frame used for interweaving yarns, threads, or combination.

MATERIALS - Tangible materials that can be used in the creation of a two or three-dimensional art form.

MEDIUM - The materials used to create an art object. Medium is also a liquid to mix with pigments for painting.

MOBIL - A kind of structure or a design in which the parts move.

MODELING - Shaping of materials into sculpture.

MOLD - A form for shaping materials into shapes (liquid clay poured into a mold takes a shape).

MOSAIC - Picture made of small separate pieces arranged into a pleasing expression.

MONTAGE - A picture made from different pictures or parts of pictures to make a composition.

MOVEMENT - A quality of art that suggests motion.

MURAL - A large picture designed to decorate a wall.

NEGATIVE SPACE - The unoccupied space of a picture.

NEWSPRINT - Light weight paper.

OLD MASTERS - Any of the great painters before the eighteenth century.

OPAQUE - Not transparent.

PAPIER MACHE' - Torn strips of paper and paste used to make sculptured forms.

PATTERN - Repetition of many designs.

PERCEPTION - Awareness of one's environment. A way of seeing developed through the many senses.

POTTERS WHEEL - A machine - manual or mechanical - used for shaping clay pots.

POTTERY - Ware made from clay and fired. Many times finished with glazes.

PRIMARY COLORS - Red, yellow and blue. Basic colors mixed make all colors.

PRIMITIVE ART - Art made with native abilities - no formal training.

PRINCIPLES - Guides in arranging the elements more effectively.

PUPPET - An art form designed from various materials.

REALISM - A naturalistic representation.

REPRODUCTION - A copy of painting or drawing printed in quantity.

RUBBINGS - Art produced by rubbing paper (which has been placed over a texture) with crayons or charcoal.

SCORING - Drawing with a sharp tool on paper for folding.

SCULPTURE - A three-dimensional design made by carving, modeling, or constructing with various materials.

SECONDARY COLORS - Two primary colors of equal amounts mixed make a secondary color. Blue + yellow = green.

SERIGRAPH - Print made by silk screen process and printed.

SHADE - Color made a deepen shade by adding black.

SHAPE - An element of design. Lines are connected to make shapes. The shape may be positive or negative, free form, realistic, or geometric.

SKETCH - A preliminary drawing.

SPACE - The intervals, unoccupied areas, between objects and positive shapes in a composition.

STABILE - A structure or design that remains stationary.

STITCHERY - Design made with threads and needle on fabric or other pliant material.

STYLE - A distinctive or unique quality of art.

TACTILE - Pertains to sense of touch.

TECHNIQUE - Process by means of which an artist uses his media to express his concepts.

TEMPERA - A powdery pigment which may be mixed with water, starch, egg, etc. to make a painting medium.

TEXTILE - A woven material.

TEXTURE - An element of design, the roughness or smoothness of a surface.

THREE-DIMENSIONAL - A design which has depth, width, and height.

TIE DYE - Fabric may be tied with tight bands, dipped in dye to form design.

TRANSPARENCY - A surface or quality of surface through which rays of light may pass.

TWO-DIMENSIONAL - A flat plane having length and width but no thickness.

UNDERGLACE - Decoration applied to pottery before the application of a transparent glace.

UNITY - The oneness or wholeness of a work of art.

VALUE - Element of design. The difference between the lightness and the darkness of the colors in a painting. High color contains much white. Low color contains much black.

WASH - A thin covering of watery paint over a surface.

WEFT - The cross-threads of weaving which interlock with the warp.

WIRE SCULPTURE - Forms fashioned of wire.

INTRODUCTION

Today if art in education is to contribute effectively to the development of personal expression, qualitative aesthetic judgments, cultural understandings and visual discrimination, then professional imperatives need to be continuously redeveloped as society changes.

Educators are aware that next to the child the teacher is the most important ingredient of the curriculum. Next in importance would be instructional media. The goals for art education are broad and flexible - thus requiring a vast variety of instructional media. The instructional media center should provide an adequate collection of books, slides, audiotapes, reproductions, films, and when possible original art work of children. The media should provide for all ability levels and individual interests for each area of study. These need to be continuously evaluated and updated to provide resources for the rapidly broadening and changing objectives.

Considerations for Selection of Art Books

. . . qualifications of author
. . . copyright date
. . . format
- table of contents for brief summary of materials contained in books
- index for quick reference of individual topics
- contemporary photographs (art work photographed should show good design and craftsmanship)
- legible print
- desirable binding for purpose used (hard backs are necessary for library use but a 95¢ paperback will teach basic macrame knots and hold up for occasional reference to an individual as well as a $10.50 edition)
- reproduction of art work should be clear and true to original color

. . . content
- accurate subject matter
- necessary directions in art production books should be clearly explained - recipes, projects etc., should have been tried and tested by author
- books on art production should contain happy medium between teaching basic skills and techniques and allowing for creativity, experimentation, and ingenuity
- books are more conveniently read when illustrations and footnotes are placed along with the text rather than grouped in the center or back of the book
- content of individual books should keep within goals and objectives of total art program as well as the entire school or educational system

. . . Some books should be on reading and interest levels of students; others should be suitable for teacher reference

. . . There should be a good art dictionary and encyclopedia as well as periodicals that keep students informed of current trends and happenings in art

. . . The school library should contain not only books on the fine arts - drawing, painting, sculpture, printmaking, but also a good selection of craft books on subjects such as weaving, batik, macrame, copper enameling, rug making and pottery. A knowledge, appreciation, and involvement in the crafts can help people spend leisure time more profitably, make better judgments as a consumer of utilitarian objects and improve aesthetic qualities of homes and furnishings.

. . . The library should contain art history books to help students recognize, understand and appreciate works of the old masters as well as contemporary artists. Some books should tell origins of media (in what country did batik originate? What year was silk screen first used?) Others should acquaint students with design qualities, characteristics of a particular country or time period (How does the design of Navajo Indian rug differ from a Persian rug? What was Baroque art? Surrealism?)

. . . There should be books on art related fields which are so closely associated to everyday life - architecture (public buildings and homes) furniture, landscaping, interior decoration

. . . There should be books on American antiques and collectors' items so that students may appreciate design and use of objects which actually help to make up our culture and heritage

. . . There should be books on design elements and their appreciation to past works as well as those in progress...books on perception and awareness - seeing design in nature - understanding our environment...books on criticism that help us look at nature and art and make value judgements